

edward johnson building  
faculty of music  
university of toronto



## SPECIAL CONCERTS SERIES

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present

# *Hindemith Festival Series*

Thursdays, October 23, 30 & November 6, 1980

Walter Hall

8 p.m.

**October 23, Thursday at 8 pm**

**Piano Sonata No. 2**

Mässig schnell  
Lebhaft  
Sehr langsam  
William Aide, piano

**Sonata for English Horn and Piano (1941)**

Langsam — Allegro pesante — Moderato —  
Scherzo, schnell — Moderato —  
Allegro pesante

Lawrence Cherney, English horn  
William Aide, Piano

**Kleine Kammermusik für fünf Bläser,  
Op. 24 No. 2**

Lustig. Mässig schnelle Viertel.  
Walzer. Durchweg sehr leise.  
Ruhig und einfach. Achtel.  
Schnelle Viertel.  
Sehr lebhaft.

York Winds: Doug Stewart, flute;  
Lawrence Cherney, oboe;  
Paul Grice, clarinet  
Gerald Robinson, bassoon;  
Marcus Hennigar, horn

Intermission

**Sonata for Organ No. 3 (1940)**

Moderate  
Very slow  
Quietly agitated  
Jan Overduin, organ

**Septet (1948) for Wind Quintet, Bass Clarinet  
and Trumpet**

Lebhaft  
Intermezzo. Sehr langsam, frei  
Variationen. Mässig schnell  
Intermezzo. Sehr langsam  
Fuge. Alter Berner Marsch  
York Winds with James Campbell, clarinet  
James Spragg, trumpet

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**October 30, Thursday at 8 pm**

**String Trio No. 1, Op. 34 (1924)**

Toccata, Schnelle Halbe  
Langsam und mit grosser Ruhe  
Ruhige Viertel  
Mässig schnelle Viertel  
Fuge. Sehr lebhaft Halbe  
Steven Staryk, violin  
Rivka Golani-Erdesz, viola  
Peter Schenkman, cello

**Sonata for Violin Solo, Op. 31, No. 1 (1924)**

Sehr lebhaft Achtel  
Sehr langsame Viertel  
Sehr lebhaft Viertel  
Intermezzo, Lied. Ganz leise und zart zu spielen.  
Ruhig bewegte Achtel Prestissimo  
Steven Staryk, violin

**Die Serenaden, Op. 35 (1924)**

- I. Barcarolle  
An Phyllis  
Nur Mut
- II. Duet for viola and cello  
Der Abend  
Der Wurm am Meer
- III. Trio for oboe, viola and cello  
Gute Nacht  
Roxolana Roslak, soprano  
Lawrence Cherney, oboe  
Rivka Golani-Erdesz, viola  
Peter Schenkman, cello

Intermission

**Duet for Viola and Cello (1934)**

Schnelle Achtel  
Rivka Golani-Erdesz, viola  
Peter Schenkman, cello



**String Quartet No. 3, Op. 22 (1922)**

Fugato. Sehr langsame Viertel  
Schnelle Achtel. Sehr energisch  
Ruhige Viertel. Stets fließend  
Mässig schnelle Viertel

Rondo. Gemächlich und mit Grazie

**CBC Toronto String Quartet:**

Steven Saryk, Andrew Benac, violins;  
Rivka Golani-Erdesz, viola;  
Peter Schenkman, cello

**November 6, Thursday at 8 pm**

**Posthorn Sonata in E flat major**

Ruhig bewegt  
Lebhaft  
Sehr Langsam  
Lebhaft

Harcus Hennigar, horn  
Williamn Aide, piano

Robert Aitken, conductor  
York Winds  
James Spragg, trumpet  
John Dowden, trombone  
Adele Armin, violin  
Paul Armin, viola  
David Miller, cello  
Joel Quarrington, bass

Intermission

**Octet (1957-58)**

Breit  
Varianten. Mässig bewegt  
Langsam  
Sehr lebhaft  
Fuge und drei altmodische Tänze  
(Walzer, Polka, Galopp)

Robert Aitken, conductor  
Adele Armin, violin  
Rivka Golani-Erdesz and Paul Armin, violas  
Joel Quarrington, bass  
David Miller, cello  
Paul Grice, clarinet  
Harcus Hennigar, horn  
Gerald Robinson, bassoon

**Sonata for Viola, Op. 11, No. 4 (1919)**

Ruhig-  
Thema mit Variationen. Ruhig und einfach, wie  
ein Volkslied-  
Finale mit Variationen  
Rivka Golani-Erdesz, viola  
William Aide, piano

**Kammermusik No. 2, Op. 36, No. 1 (1924)**

Sehr lebhaft Achtel  
Sehr langsame Achtel  
Kleines Potpourri. Sehr lebhaft Viertel  
Finale. Schnelle Viertel  
Mark Widner, piano soloist

**Kammermusik No. 3, Op. 36, No. 2 (1925)**

Majestätisch und stark. Mässig schnelle Achtel  
Lebhaft und lustig  
Sehr ruhige und gemessen schreitende Viertel  
Mässig bewegte Halbe. Munter, aber immer  
gemächlich

Peter Schenkman, cello soloist  
Robert Aitken, conductor  
York Winds  
James Spragg, trumpet  
John Dowden, trombone  
Adele Armin, violin  
David Miller, cello  
Joel Quarrington, bass

## Programme Notes

Cliff Eisen

Paul Hindemith (1895-1963) emerged as one of Germany's leading contemporary composers only with the composition of his String Quartet no. 2 (1921) and Kammermusik no. 1 (1922) for the first and second Donaueschingen Festivals, respectively. For the second festival Hindemith also composed a brief autobiography:

As composer, I have chiefly written pieces I don't like anymore: chamber music for the most diverse ensembles, songs and piano pieces. Also three one-act operas, which will probably remain the only ones since as a result of rising prices on the manuscript paper market only small scores can now be written.

Among the pieces Hindemith dismissed so summarily was the Sonata for Viola and Piano, Op. 11 no. 4 (1919, and the earliest of Hindemith's works to be performed during this three-concert series). This not-so-early sonata already displays the clear formal structuring and Baroque contrapuntal and compositional techniques prominent in much of Hindemith's music of the 1920's: the second and third movements are one continuous set of variations, the sixth of which Hindemith labelled "Fugato, mit bizarrer Plumpheit" (Fugato, with a strange awkwardness); variations 5-7 comprise the finale of the sonata.

The deliberate inclusion of older style features in a contemporary work came to be called "neoclassicism". This is, perhaps, misleading, for the styles and techniques of neoclassicism derive not only from the "classic" masters, Mozart and Haydn, but also from the music of the seventeenth and early eighteenth centuries, and especially from Bach (a debt Hindemith explicitly acknowledged when, in 1952, he published his **Johann Sebastian Bach. Tradition and Heritage**). For whatever confusion may be engendered by the terminology, the style features of neoclassicism are themselves clear: "Particularly distinct is the influence of Bach, which makes itself felt in the emphasis on contrapuntal texture; in the revival of early forms such as the suite, ... toccata, passacaglia, ricercar, concerto grosso, and ground; in the reduction of orchestral resources and colors; in the abandoning of program music; and in a general tendency toward an objective and detached style" (**Harvard Dictionary of Music**, 568).

At the same time, Hindemith was strongly drawn to contemporary German expressionism. For two of the pre-Donaueschingen operas he set Oscar Kokoschka's **Mörder, Hoffnung der Frauen** (Murder, Hope of Women, 1919) and August Stramm's **Sancta Susanna** (1921), both of which deal with sexual repression and conflict. The influence of expressionism extended to Hindemith's instrumental music as well and can be heard in the semi-tonal activity and metric instability of the quartet composed for Donaueschingen.

Hindemith's neoclassic and expressionistic leanings were further confounded by an interest in jazz and night club music: for instance, the Suite 1922, consists of five movements: March, Shiny, Nocturne, Boston, and Ragtime. Finally, to complete this eclectic picture, there was the influence of the Futurists: Kammermusik no. 1, Op. 24 no. 1, is scored for twelve performers (including accordion, trumpet and percussion) who are directed to be invisible to the audience; the last movement uses a foxtrot and ends with the shriek of a siren.

By 1922 Hindemith's style was beginning to coalesce with a recognizable homogeneity. During that year he composed the **Kleine Kammermusik für fünf Bläser**, Op. 24 no. 2. Ian Kemp, in his informative little monograph, **Hindemith**, describes the first theme of this



work as "... a model of the type Hindemith was later to make his own: chromatic in general content, but constructed in diatonic units linked melodically by the same principles of overlap that inform the harmonic innovations of previous centuries." The sometimes difficult chromatic gestures of the work are made more comprehensible by the use of familiar rhythmic patterns.

With **Das Marienleben** (The Life of Mary, 1924, a setting of fifteen poems by Rainer Maria Rilke), Hindemith seems to abandon much of his earlier eclecticism in favour of a consistent reliance on neoclassical techniques, a basically contrapuntal texture and a deliberate avoidance of overt sentiment. Contemporary with **Das Marienleben** is the String Trio, Op. 34 no. 1. While the first movement combines dramatic metrical shifts with a very strong tonal sense, the final movement reverts to neoclassical polyphony: this fugue begins with the best of contrapuntal intentions even if, in the end, it becomes distinctly homophonic.

Baroque formal design, especially that of the concerto grosso, is the basis for the Kammermusik, Op. 36. These seven concerti grossi include works for piano, cello, violin, viola, viola d'amore (a member of the viol family, but with sympathetic strings, and used primarily in the seventeenth and eighteenth centuries), and organ, as well as one concerto for the entire chamber ensemble itself. In 1925 Hindemith composed a much larger work along the same lines, the Concerto for Orchestra, Op. 38, and here one finds a harmonic practice which complements Hindemith's earlier developed melodic style: "Hindemith's harmony ... can be summarized as a deliberate use of dissonant intervals to establish tensions which in the context of powerful diatonic elements demand resolution and which, in the structural upbeats, get it." (Kemp, 19).

Despite the prediction of 1922, Hindemith did, in fact, return to opera with a work of expressionist content and neoclassical musical style — this was **Cardillac** (1926) based on E.T.A. Hoffmann's **Das Fräulein von Scuderi**. Cardillac is about a goldsmith so absorbed by his work, and so indifferent to the concerns of others that he murders to recover pieces purchased from him. After Cardillac Hindemith composed two comic operas, the one-act **Hin und Zurück** (There and Back) and the full-length **Neues vom Tage** (News of the Day, both 1927).

Nineteen twenty-seven was a busy and important year for Hindemith: in addition to his performances with the Amar Quartet (which he founded in 1921) and his composing, he took up an appointment as Professor of Composition at the **Hochschule für Musik** in Berlin. This was also the year of Hindemith's famous public commitment to **Gebrauchsmusik** (which has been variously translated as "workaday music" or "utility music"): "A composer should write today only if he knows for what purpose he is writing. The days of composing for the sake of composing are perhaps gone forever. On the other hand the demand for music is so great that the composer and consumer ought most emphatically to come at least to an understanding". Groves Dictionary defines **Gebrauchsmusik** as "... music composed for specific purposes, among which are included education, performance by amateurs, community singing, mechanical instruments, the accompaniment of news-reels and so on."

Hindemith continued to teach and write throughout the 1930's despite increasingly severe Nazi repression of his work. Among the compositions of these years were the Duet for Viola and Cello (1934) and the three piano sonatas of 1936. Concerning the sonatas, Glenn Gould writes: "The free-wheeling dissonances of his work in the 1920's ... gave way, in the 1930's, to an almost self-effacing determination to bring dissonances to heel in the interests of structural cohesion. Not that Hindemith was ever to become a diatonicist — a quite singular approach to chromatic resource was the key to both the vertical and horizontal



conceits of his style from the mid-1930's on — but he did, nonetheless, meticulously classify chord-structures according to their dissonant yield and attribute to each a gravitational intent that discounted the romantic and post-romantic concept of the root as a psychologically perceptible, but not necessarily, physically demonstrable presence." The second sonata is the shortest, and perhaps easiest, for both performer and listener, of the three.

During the 1930's Hindemith's theoretical concerns found public expression in **The Craft of Musical Composition** (1934-1936). Here Hindemith proposed a chromatic scale based on the overtone series and, from this scale, a theory of intervallic and harmonic structure. This is the theory behind most of Hindemith's works during the period 1935-1955, including five symphonies, nine concertos, several chamber works, and sonatas for almost every instrument (intended, mostly, for gifted amateurs). Perhaps the greatest of these works was the symphony Hindemith extracted from his opera **Mathis der Maler** (Mathis the Artist, 1934), based on the life of the Renaissance artist Matthias Grünewald). Hindemith's new concerns were strikingly set forth in the symphony: "The work's triumphant affirmation of classical and romantic tradition is evident in several details; in the wealth of thematic material, the metamorphosis from conflict to grandeur in the finale, elaborate thematic transformations in the same movement, and orchestral textures ... with tonal and often triadic harmony..." (Kemp, 34).

In 1939 Hindemith left Germany and settled in the United States; in 1942 he was made head of the music department at Yale University. One of the first works completed in America was the Sonata for Organ no. 3 (1940). Each of the sonata's three movements is based, in chorale-prelude fashion, on a different old German song: 1. **Ach Gott, wem sollt ich's klagen** (O Lord, to whom should I complain); 2. **Wach auf, mein Hort** (Awake, my treasure), and 3. **So wünsch ich ihr...** (I bid her then...). The Posthorn Sonata was composed in 1943 — Hindemith intended the last movement of this work to be prefaced by the following dialogue:

Horn Player: Is not the sound of a horn to our busy souls  
(even as the scent of blossoms wilted long ago,  
or the discoloured folds of musty tapestry,  
or crumbling leaves of ancient yellowed tomes)  
like a sonorous visit from those ages  
which counted speed by straining horses' gallop,  
and not by lightning prisoned up in cables;  
and when to live and learn they ranged the countryside,  
not just the closely printed pages?  
The cornucopia's gift calls forth in us  
a pallid yearning, melancholy longing.

Pianist: The old is good not just because it's past,  
not is the new supreme because we live with it,  
and never yet a man felt greater joy  
than he could bear or truly comprehend.  
Your task it is, amid confusion, rush, and noise  
to grasp the lasting, calm, and meaningful,  
and finding it anew, to hold and treasure it.

In 1949-1950 Hindemith gave the Norton Series of lectures at Harvard, eventually published as **A Composer's World**, and in 1952 he published his work on Bach. He resigned from Yale in 1953 and moved to Blonay, Switzerland, overlooking Lake Geneva. In 1957, he

completed the Octet, the most recent of Hindemith's works to be performed in these concerts. In the same year he gave up his teaching at the University of Zürich to concentrate exclusively on composing.

It may be that the low esteem in which Hindemith's music is presently held is the result of a misguided attempt to integrate the composer's, theoretical, pedagogical and compositional work; indeed, Hindemith was so well known as a theorist and pedagogue that there is a natural tendency to consider these as having influenced Hindemith the composer more directly than they actually did. As a theorist, Hindemith was a profound thinker who made few converts. As a pedagogue, he was a brilliant and insightful teacher who sought not to train performers but, rather, musicians: "If our performers — players, singers, and conductors alike — had a better insight into the essentials of musical scores, we would not be faced with what seems to have become almost a rule in the superficially over-polished performances of today: either the rattling through of a piece without any reasonable articulation, without any deeper penetration into its character, tempo, expression, meaning, and effect — or the hyper-individualistic distortion of the ideas expressed in the composer's score" (**Elementary Training for Musicians**, ix). As for Hindemith the composer, it is worth remembering that the well-spring of his creativity was neither theoretical nor pedagogical — it was, as these elegant and well-crafted works demonstrate, simply the desire to create and express.

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## YORK WINDS

**Douglas Stewart - flute:** Doug is a native of Winnipeg, Manitoba. He was a member of the Winnipeg Symphony and the CBC Winnipeg Orchestra for five years before coming to Toronto to study with Robert Aitken and Nicholas Fiore. With the assistance of the Canada Council, he also studied with Marcel Moyse and Jean Pierre Rampal. In 1973, Doug won the first prize in CBC Talent Festival. Throughout his career, he has been active as a soloist and recitalist, including frequent appearances for CBC radio and television.

**Lawrence Cherney - oboe:** Originally from Peterborough, Ontario, Larry has studied with Perry Bauman in Toronto and in the United States with John Mack, Ray Still and Robert Bloom, with the help of the Canada Council. As well as performing with the CBC Winnipeg Orchestra and the Atlantic Symphony, he was, between 1969 and 1973, oboist with the National Arts Centre Orchestra and instructor at the University of Ottawa.

**Paul Grice - clarinet:** Paul is from Toronto, Ontario, and began his clarinet studies with Ezra Schabas at the University of Toronto. He continued his studies with Keith Wilson at Yale, and received a Canada Council scholarship to study with Gervase de Peyer in England. While in England, Paul performed with the London Symphony Orchestra, the London Haydn Orchestra, and the Melos Symphonia, as well as recording for the BBC, and was a prize-winner in the 1972 Greater London Arts Association competition. Paul has appeared frequently in recitals and on the CBC, and before joining the York Winds, was artist-in-residence at St. Francis Xavier University in Nova Scotia.

**Harcus Hennigar - horn:** Harcus is a native of Dartmouth, Nova Scotia. After studying with Eugene Rittich at the University of Toronto, he was sponsored by the Canada Council for further studies in Czechoslovakia, Hungary and Russia. He has appeared as soloist with the Atlantic Symphony, the Sudbury Symphony, the Peterborough Symphony, and the CBC Halifax Orchestra, and as well, has performed frequently in recitals and CBC broadcasts. Harcus won first prize in CBC Talent Festival, 1978.

**Gerald Robinson - bassoon:** Gerry was born in Barrie, Ontario. He has studied bassoon with Norman Tobias and with Nicholas Kilbourn while at the University of Toronto. For further studies, Gerry attended Juilliard and took lessons with both Harold Goltzer and Loren Glickman. During his career he has performed with the American Wind Symphony, and the Suffolk Symphony, as well as having been principal bassoon with the Canadian Opera Company and the National Ballet Orchestra.

**James Campbell - clarinet:** In September of 1971, 21 year old James Campbell was one of 6 finalists, the only one from the West, in the Jeunesses Musicales International Clarinet Competition. After his performance, the audience broke into rhythmic clapping, giving him numerous curtain calls. The jury agreed with the audience and unanimously awarded Campbell first prize.

This event was the springboard which has seen him become one of Canada's top wind players and one of an elite group of clarinet soloists in the world.

James Campbell's 1980-81 season includes performances with the Guarneri Quartet, the Allegri Quartet, Camerata (of which he is a member), Heinz Holliger, Luciano Berio, Gyorgy Ligeti. He will record a second album for Golden Crest Records (N.Y.) and will tour Europe, performing in England, Spain, France, Belgium and Poland.



**James Spragg - trumpet:** If you've been to The Stratford Festival, you've heard James Spragg play trumpet, for he has been the principal player with The Festival Orchestra for the past six seasons. A graduate of the Faculty of Music, University of Toronto, he studied with many of the leading trumpet specialists. He has played trumpet with L'Orchestre Symphonique de Quebec and as member of The National Ballet and The Toronto Symphony. He currently freelances in Toronto and is principal trumpet with The Hamilton Philharmonic and The CJRT Festival Orchestra.

**William Aide - piano:** "...His performance showed authority, brilliance, poetry and the ability to make a whole movement hang together." So said the Toronto Star on the occasion of William Aide's concerto debut, with the "Rachmaninoff Third," at the age of 20.

William Aide received his musical degrees from the University of Toronto and the Juilliard School of Music where his principal teachers were Alberto Guerrero and Beveridge Webster. In 1962 he won the CBC Talent Festival and the Canada Council Award for Young Performing Artists.

Since that time, Mr. Aide has performed regularly and widely throughout Canada as soloist with most of the major symphony orchestras, and as recitalist for the CBC. His particular interest has been in premiering contemporary Canadian works, many of which have also been recorded. His overseas engagements have included a recital tour of the Soviet Union with Phyllis Mailing, and an engagement on the BBC's Third Programme.

In addition to his very busy career as a performer, Mr. Aide was a member of the Faculty of Music, University of Western Ontario, and is presently on the staff of the Faculty of Music, University of Toronto.

**Jan Overduin - organ:** The winner of two Canada Council awards, several international organ competitions and the Healey Willan prize, Mr. Overduin was a student of Jean Langlais and Peter Hurford and is presently on the staff of the Faculty of Music, Wilfrid Laurier University and director of the Menno Singers, a Kitchener-Waterloo choral group.

**Rivka Golani-Erdesz** studied at the Israel Academy of Music as a pupil of the violist, composer and teacher, Oedoen Partos. She was a member of the Israeli Philharmonic Orchestra for five years, and in 1979 made her New York debut at Carnegie Recital Hall, for which she received outstanding reviews. She has lived in Toronto for six years and is married to the viola maker, Otto Erdesz. Besides performing here regularly as a recitalist, in chamber ensembles and on CBC radio, Ms. Golani-Erdesz is also the principal viola teacher at the Faculty of Music, University of Toronto.

**Peter Schenkman**, one of this country's leading solo cellists and a featured performer in chamber music concerts, was formerly the principal cellist with both the Toronto and the St. Louis Symphonies. Since coming to Canada he has been a member of the faculty of the National Youth Orchestra and of the University of Toronto. He has appeared as guest soloist in many first Canadian performances, including the Penderecki Sonata for Cello and Orchestra with the CBC Symphony, Benjamin Britten's Symphony for Cello and Orchestra with the Toronto Symphony conducted by Karel Ancerl, and Michael Colgrass's work for solo cello, entitled "Wolf". Mr. Schenkman is currently orchestra manager and principal cellist of the CJRT Orchestra.

**Steven Staryk**, held in the highest esteem by musicians the world over and in constant demand as a concert soloist and teacher, has been concertmaster of three of the world's



great orchestras: the Royal Philharmonic of London, the Concertgebouw Orchestra of Amsterdam and the Chicago Symphony. His list of recordings includes 170 compositions on 40 albums released by 20 labels. He founded Quartet Canada in 1975, has been on the music faculties of the University of Western Ontario and the Royal Conservatory of Music, and is currently a professor of violin at the University of Toronto.

**Andrew Benac**, a former member of the Toronto Symphony, has appeared in several CBC broadcasts as solo violinist and with various chamber ensembles, including the Mario Bernardi Trio. He studied with Kathleen Parlow, was a member of her string quartet, and is a graduate of the Senior School of the Royal Conservatory of Music. He was assistant concertmaster of the CBC Symphony, and in the 1960's was concertmaster with the Boyd Neel Hart House Orchestra with whom he made a successful concert tour of Canada. He was a founding member of the Brunswick String Quartet in 1970, until coming back to reside in Toronto. He is currently a member of the CJRT Orchestra and a busy freelance soloist.

**Roxolana Roslak - soprano:** Roxolana Roslak's portrayal of Marguerite in the Canadian Opera Company's 1967 premier of Harry Somers' **Louis Riel** stirred critics to write glowing reports of the sensational new talent. She became, in short, an "overnight success". The young soprano, however, had already been establishing a solid reputation of excellence in the United States, England and Canada.

Born in the Ukraine, Miss Roslak was raised and educated in Canada and is a scholarship graduate of the University of Toronto's Faculty of Music Artist Diploma Course. After graduation, an audition tour of Europe (sponsored by the Canada Council) led to a performing contract with the Royal Opera House, Covent Garden. While there, Miss Roslak performed the soprano solo part in a production of Stravinsky's ballet, **Les Noces**, with the Royal Ballet — a role she repeated when the company performed at Lincoln Center in New York.

For more than a decade, Roxolana Roslak has thrilled audiences across the country with her recitals, operatic renditions, orchestral appearances and outstanding interpretation of contemporary works.

**Mark Widner - piano:** A graduate of the University of Toronto, where he was a student of Boris Berlin and William Aide, this young Toronto-born pianist has given numerous recitals, and has appeared on CBC radio and television.

During a two-year stay in Europe, Mark participated in the Geneva International Concours, winning third prize, a silver medal and the prize for the best interpretation of contemporary Swiss music. He has been the recipient of two Canada Council grants for study purposes and between September 24 and October 8, 1977, briefly interrupted his studies for a recital tour of England.

Mr. Widner has done extensive work for New Music Concerts in Toronto, participating in world premieres of R. Murray Schafer's opera **Loving**, as well as chamber works of composers such as Thomas Kessler and Gyorgy Ligeti.

**Robert Aitken - flute:** World-renowned Robert Aitken has concertized throughout Europe, North America and Japan; was a prize winner at the Concours International de Flûte de Paris and won the Prix de la Recherche Artistique in Royan. Among his teachers number such prestigious artists as Marcel Moyse, Jean Pierre Rampal, Severino Gazzelloni, Nicholas Fiore and André Jaunet. At the age of nineteen he was appointed principal flutist of the Vancouver Symphony and subsequently held the same position with the Toronto Symphony under noted conductors Seiji Ozawa and Karel Ancerl.



Since leaving the orchestra in 1970 to concentrate on a solo career, he has performed in over twenty countries and made numerous recordings. In addition to appearing as guest soloist with many major orchestras, he performs frequently with harpist Erica Goodman, harpsichordist Greta Kraus, the Lyric Arts Trio and other world renowned artists. As the artistic director of Toronto's New Music Concerts series and a noted conductor, composer and teacher, Robert Aitken is a recipient of the Canada Music Citation, an award given for outstanding dedication to Canadian music.